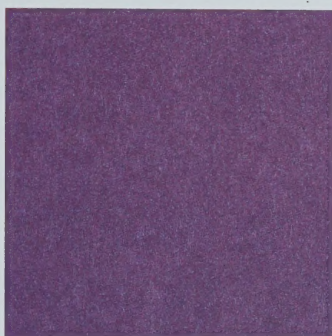
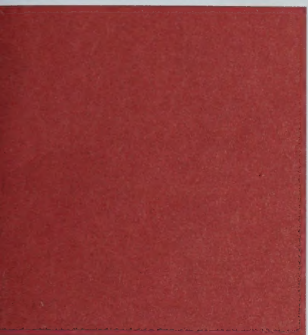




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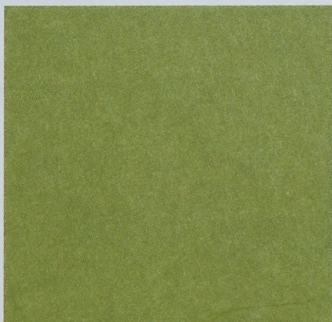
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Beethoven AND Mozart

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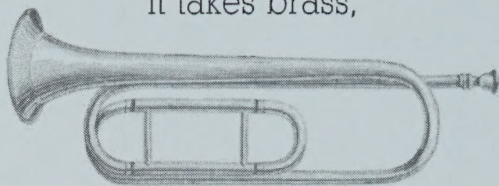
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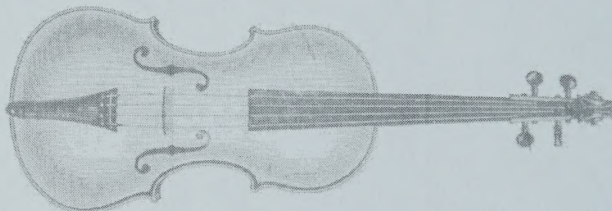
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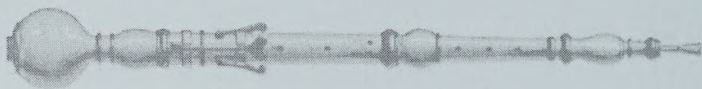
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Program

2006-2007 SEASON

Friday, October 27, 8.00pm

Sunday, October 29, 3.00pm

Symphony Hall, Boston

Grant Llewellyn, conductor

Symphony No. 1 in C Major, Op. 21

Ludwig van Beethoven

Adagio molto – Allegro con brio

(1770-1827)

Andante cantabile con moto

Menuetto: Allegro molto e vivace

Finale: Adagio-Allegro molto e vivace

Clarinet Concerto in A Major, K. 622

Wolfgang Amadé Mozart **7**

Allegro

(1756-1791)

Adagio

Rondo: Allegro

Eric Hoeprich, basset clarinet

—INTERMISSION—

Symphony No. 2 in D Major, Op. 26

Beethoven

Adagio – Allegro con brio

Larghetto

Scherzo: Allegro

Allegro molto

The Sunday performance will be broadcast live on WGBH 89.7.

The program runs for approximately 2 hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

CLASSIC GENIUS

Beethoven had begun a symphony in C Major in 1795 and let the project drop. He returned to it five years later and decided the abandoned movement's first theme ought to appear as the new symphony's last movement. Symphony No. 1 was premiered

NOTES IN BRIEF

Right from the first notes of the First Symphony, Beethoven raises our expectations. Full of joy and good humor, the tempo exhibits an unmistakable Beethovenian urgency. Written just before the turn of the eighteenth century, Beethoven's Symphony No. 1 launches both the new century and his famous set of 9 symphonies. Beethoven dedicated it to Baron Gottfried Van Swieten, Hadyn's collaborator on *The Creation* and *The Seasons*.

The Second Symphony, still in the high Classical style, was dedicated to his patron, Carl von Lichnowsky. Beethoven wrote this work, the most upbeat of all his symphonies, in the small town of Heiligenstadt where at the same time he was penning his famous Heiligenstadt Testament. This letter to his two brothers tried to come to terms with his increasing deafness and in it Beethoven even contemplated suicide. This symphony is a good example of how biographical events and artistic production do not always parallel each other. Perhaps Beethoven was trying to cheer himself up by writing this. He certainly succeeds in brightening the mood of the audience!

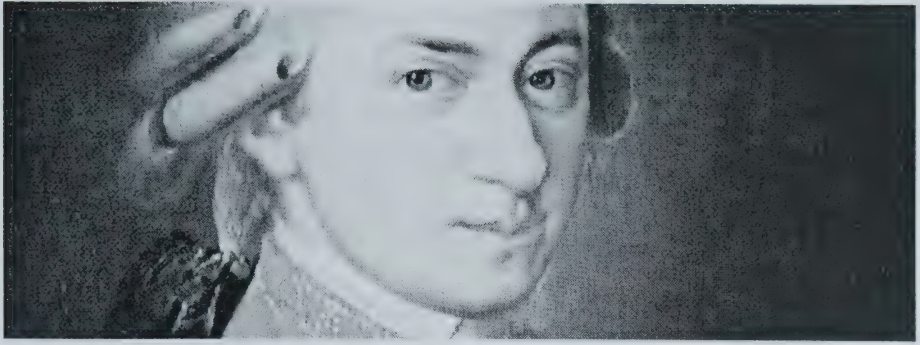
Mozart's Clarinet Concerto, his last for any instrument, was written in his final year (1791). It owes its genesis to his friendship with clarinetist Anton Stadler. Although the manuscript is lost, in 1789 Mozart sketched much of the first movement for basset horn, the forerunner of today's clarinet.

on April 2, 1800, in the Viennese Hofburgtheater; therefore it was probably composed during the previous months. In keeping with the longer concerts in the 19th century than in the 20th, the program included a piano concerto, a Mozart symphony, Beethoven's own popular Septet, and an aria and duet from Haydn's *The Creation*. In addition, Beethoven improvised at the piano.

Since the first two symphonies are Classical, their four movements, regular in form, can serve as a model for an 18th-century symphony. Their third movements, labeled *Minuets*, turn into scherzos, a kind of hyped-up minuet, from the Second Symphony on. The memorable *Minuet* in the First Symphony is really a scherzo in all but name. Beethoven attempted to please the audience with this symphony, less radical than his contemporary sonatas and quartets.

BEETHOVEN: Symphony No. 1 in C Major

The slow introduction to the first movement of the First Symphony, however, shows Beethoven's originality, even in a standard form. Rather than beginning in the tonic key, C major, in the opening bars Beethoven converges upon it from opposite sides: First the subdominant (F) is briefly established, then the dominant (G). We do not hear a cadence in C major until the first chord of the Allegro, 13 bars after the opening. The short introduction to the last movement, the finale, incorporates another Haydnesque gesture. Donald



Wolfgang Amadé Mozart

Francis Tovey described its theme being introduced as similar to “letting the cat out of the bag.”

BEETHOVEN: *Symphony No. 2 in D Major*

The Second Symphony, begun in 1800 and finished in 1802, was premiered on April 5, 1803, at the Theater an der Wien and published a year later in piano score. Beethoven revised his symphonies, even after the first performance, right up until the time of their publication. The work is begun by a much longer *Adagio* introduction than the First symphony's, one that announces its larger overall scale. To help balance this, the first movement has a long coda, which, unusually, includes new development of the principal material. Beethoven learned this trick from the music of his teacher, Joseph Haydn, who frequently left the listener guessing as to where he was in the formal scheme. Such a long coda with developmental properties blurs the distinction between the usual Classical sonata-form sections: slow introduction, exposition, development, recapitulation, and coda. The slow movement's tempo marking, *Larghetto*, is new in Beethoven's instrumental music. (He used it again for the slow movement of the Violin Concerto.) It begins quietly and nostalgically; Berlioz described it as “a delineation of innocent happiness hardly clouded by a few melancholy accents.”

The manic finale movement suggests both a sonata form and a rondo (because of extra iterations of

the first theme, producing ABACABA), and its first theme occurs in two unexpected places: at the end of the exposition and in the coda. The coda itself is as long as the development section. (In sonata form the first theme usually appears at the beginning of the exposition, expanded in the development, and lastly at the beginning of the recapitulation. Normally, it does not appear at all in the coda, unless one views this coda as the last statement—A—of a rondo theme.) Critics found the work bizarre, possibly because of the breaks in both the texture and continuity and its sudden stops. Lockwood wrote, “This symphony signaled that from now on in Beethoven's orchestral works power and lyricism in extreme forms were to be unleashed as never before, that the stark dramatization of musical ideas was to be fundamental to the discourse, and that contemporaries, ready or not, would have to reshape their expectations to keep up with him.”

MOZART: *Clarinet Concerto in A Major*

Whereas high Classical symphonies are in four movements, concertos are typically in three. Mozart's Clarinet Concerto in A Major, written in 1791, dates from October during his last, and furiously productive, year. It was written for clarinetist Anton Stadler. He had finished the Concerto by October 7, having borrowed 199 measures from his unfinished basset horn concerto, K. 621b, written over a year earlier. Although we think of Mozart as borrowing money, after his

death two debts to him were left outstanding: One loan of 500 florins was to Stadler.

Charles Rosen notes that the Clarinet Concerto, K. 622, “is very close in its lyricism and even the shape of its themes and their harmonic content to the A major Piano Concertos, K. 414 and K. 488. The last Piano Concerto, K. 595 in B-flat major, written six months before, also has the same freely lyrical quality, here gradually permeated by an expressive, even painful chromaticism that dominates everything by the beginning of the development section. Both concertos give the sensation of an inexhaustible and continuous melodic line, somehow both seamless and yet clearly

articulated. The structure, nevertheless, is neither a loose succession of melodies nor an unvaried flow... This balance between clarity of shape and continuity makes the first movement of the clarinet concerto seem like an endless song—not a spinning out of one idea, but a series of melodies that flow one into the other without a break.”

-Andrea Olmstead

Ms. Olmstead has been the Society's Christopher Hogwood Research Fellow since 2005. The author of three books on Roger Sessions and of Juilliard: A History, she has published numerous articles and CD liner notes, produced recordings, and taught Music History for 32 years.

HOEPRICH ON THE CLARINET CONCERTO

By far the most important recent discovery regarding the Mozart Clarinet Concerto is Pamela Poulin's unearthing of several concert programs in Riga. These document performances given in 1794 by Anton Stadler, one of which includes K. 622. Somewhat astonishingly, Anton Stadler's unique “basset clarinet” is actually illustrated in the programs, which can be seen here. Several descriptions of the instrument have come down to us, but in light of what the engraving in the Riga program shows, they are misleading. Stadler's instrument clearly resembles the eighteenth-century *clarinette d'amour*, with its curved neck and bulbous bell. Backing up a few years, we first encounter Stadler's new instrument, together with a reference to the instrument maker Theodor Lotz, in an advertisement for a concert on February 20, 1788.

“Herr Stadler the elder, in the service of his majesty the Kaiser, will play a concerto on the Baß-Klarinet and a variation on the Baß-Klarinet, an instrument of new invention and manufacture of the court instrument maker Theodor Loz [sic]; this instrument has two more tones than the normal clarinet.”

By 1790, Lotz had constructed a new instrument with four ‘basset notes,’ as reported in the Berlin Musikalische Korrespondenz, with ‘added notes at the bottom, so that E is no longer the lowest note, but rather the C below. [Stadler] also takes the C-sharp and D-sharp in between with amazing ease.’ These four notes are essential in performing K. 622 as Mozart composed it. Although no autograph exists, a preliminary sketch of the first 199 bars shows frequent excursions to notes below the range of a normal clarinet, and a review of the first edition of K. 622 gives a much wider list of dozens of spots where Mozart wrote specially for the new instrument.

-Eric Hoeprich



Artist Profiles

Grant Llewellyn, conductor



Handel and Haydn Society Principal Conductor Grant Llewellyn has received critical acclaim for his “electricity-charged leadership” (Boston Globe) and “vivid musical performances” (Wall Street Journal). Llewellyn served as Handel and Haydn Music Director from 2001 to 2006 during which time he conducted the Handel and Haydn Society in subscription performances, broadcasts on NPR, best-selling recordings, and educational outreach

events. He currently serves as Music Director of the North Carolina Symphony Orchestra and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales. Mr. Llewellyn has held the position of Assistant Conductor of the Boston Symphony, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. In demand around the globe, past engagements include many renowned North American ensembles, such as the Boston, Toronto, and St. Louis Symphony Orchestras. This season, Llewellyn makes guest appearances with the Milwaukee Symphony, the Helsinki Philharmonic, and the Ulster Orchestra. He also will record music by John Metcalf with the BBC National Orchestra of Wales and embark on a tour of China with the North Carolina Symphony.

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Handel and Haydn Society

Celebrating its 192nd season, the Handel and Haydn Society is a chorus and period-instrument orchestra known internationally for “infusing the music of the past with pure headlong energy” (Boston Globe). Under the leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music from the Baroque and Classical eras. Recent seasons have featured a series of semi-staged operas and programs with dance, including Monteverdi’s *Vespers*, Purcell’s *Dido and Aeneas*, and Monteverdi’s *Orfeo*. The Society also has featured the Boston debut of many rising stars,

such as tenor Plácido Domingo and sopranos Dawn Upshaw, Sylvia McNair, and Christine Brewer. Handel and Haydn may be heard nationally on NPR’s prestigious SymphonyCast program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises*, *All is Bright*, and the best-selling *PEACE* which has appeared twice in the top ten on Billboard Magazine’s Classical Chart. The Society’s award-winning Educational Outreach Program provides opportunities to learn about and perform classical music for more than 10,000 public school students throughout greater Boston each year.

Eric Hoeprich, clarinet



For the past 25 years Eric Hoeprich has specialized in performing on historical clarinets, from music of the Baroque to that of the late Romantic period. As a founding member of Frans Brüggen's acclaimed Orchestra of the 18th Century, more than 20 years ago, Hoeprich has performed frequently as a soloist with this orchestra, as well as many of the major early music ensembles, under conductors such as Nicholas McGegan, Roger Norrington, and Christopher Hogwood. In the 1980s, Mr. Hoeprich

founded two wind ensembles, NACHTMUSIQUE and the Stadler Trio, which have toured around the world. Collaboration with string quartets, chamber ensembles, and vocal soloists also feature regularly on his calendar. An interest in historical clarinets has led to the publication of numerous articles, and a forthcoming general text on the clarinet will be published by Yale University Press later this year. Hoeprich has amassed a collection of more than a hundred antique clarinets, including instruments from the 18th century, which has led to restoring and building replicas of period originals; he maintains a workshop for instrument-making at his home outside London. Mr. Hoeprich has recording extensively and is currently a professor at the Paris Conservatoire National Supérieur de Musique, the Royal Conservatory of Music in The Hague, and at Indiana University, Bloomington.

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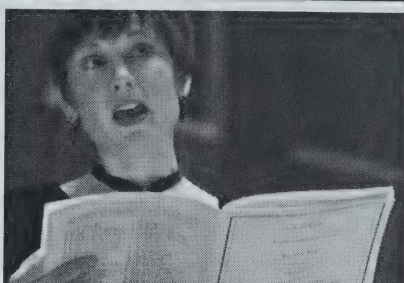
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SAT, DECEMBER 9, 3.00PM

*Symphony Hall***A BAROQUE NOËL**

Emmanuelle Haïm, one of France's leading musical figures, joins members of the Chorus and Orchestra for a program including Charpentier's *Midnight Mass for Christmas* and Corelli's "Christmas" Concerto.

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NEC's Jordan Hall

WED, DECEMBER 20, 8.00PM

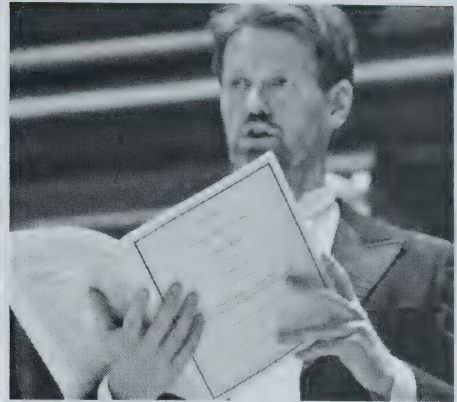
NORRINGTON CONDUCTS HAYDN AND MOZART

Sir Roger Norrington makes his eagerly anticipated Handel and Haydn debut! The program includes **Haydn's Symphonies No. 49 and No. 103** and a **Mozart Concerto for Two Pianos** with **Robert Levin** and **Ya-Fei Chuang**.

FRI, JANUARY 12, 8.00PM

Symphony Hall

SUN, JANUARY 14, 3.00PM



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FRI, FEBRUARY 9, 8.00PM

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SUN, FEBRUARY 11, 3.00PM

LOVE SONGS

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FRI, FEBRUARY 23, 8.00PM

NEC's Jordan Hall

SUN, FEBRUARY 25 8.00PM

MOZART, HAYDN & HOGWOOD

Don't miss **Christopher Hogwood** conducting Mozart's Clarinet Concerto in a historic arrangement for flute with **Christopher Krueger**, and a Fantasia for Organ by Mozart. Also, Haydn's ingenious Symphony No. 98.

FRI, MARCH 2, 8.00PM

Symphony Hall

SUN, MARCH 4, 3.00PM

HAYDN: THE SEASONS

Thrill to **Sir Roger Norrington's** interpretation of Haydn's glorious portrayal of the four seasons. This masterpiece for chorus and orchestra includes musical descriptions of a hunt, a crashing thunderstorm, and a striking sunrise.

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Symphony Hall

SUN, APRIL 15, 3.00PM

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 Robert Lucas Pearsall, Samuel Barber, and others.
Post-concert reception, costume party, and raffle

SATURDAY, DECEMBER 16, 2006, 8:00 PM
American Christmas
 Christmas music from the folk songs of Appalachia to the
 urbane music of Bostonian Daniel Pinkham.
With audience sing-along; post-concert reception for donors.

SATURDAY, MARCH 31, 2007, 8:00 PM
Yearning for the Holy in a Divided World
 Choral Works Commissioned by
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Post-concert reception for everyone.

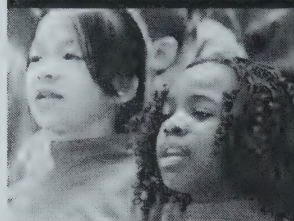
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Youth Outreach

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The **Vocal Apprenticeship Program** is one of the Society's most important educational initiatives, addressing the needs of a special group of talented urban youngsters—those for whom the study of music can outline a path toward higher education and a career in music. The program provides intensive study along with the mentoring and guidance these young singers need to reach their full potential, musically, academically, and personally.

The program includes four choral ensembles:

Singers for students age 8-11 who may not have sung in a choir before, or are learning to read music.

The **Youth Chorus** features about 50 choristers from 21 communities, ages 10-14. The ensemble has made multiple appearances at Symphony Hall and made its New York City debut last February.

The **Young Women's Chorus** is a musically challenging ensemble for high school age females. The group will make its Symphony Hall debut as part of the Society's Holiday Sing concert on Saturday, December 9.

The **Young Men's Ensemble** for changing to changed male voices (grades 7+) is new this year, thanks to a generous grant from the **Linde Family Foundation**.

For more information contact Robin Baker at 617 262 1815, ext. 26 or rbaker@handelandhaydn.org.

Contributors

Handel and Haydn Society acknowledges the extraordinary support of its patrons, who allow the Society each season to continue producing Classical and Baroque music at the highest artistic standards. In appreciation of this generosity, Handel and Haydn Society extends benefits and privileges including invitations to exclusive events with the conductors and artists, priority ticketing services, and an insider's look into the Society and its mission. To become a patron of Handel and Haydn Society or to request additional information, please contact the Development Office at **617 262 1815**.

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We welcome your participation in our Ambassador program and invite you to join in our collective enthusiasm to create and encourage building new relationships within the Society.

For more information, please contact Nancy Igoe at the Handel and Haydn offices, 617 262 1815 or nigoe@handelandhaydn.org.

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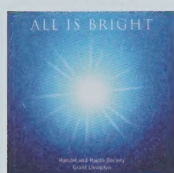
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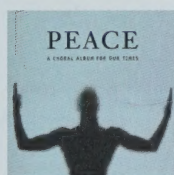
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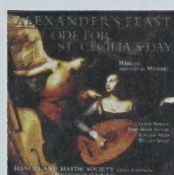
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